

NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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NEW YORK: SATURDAY, OCTOBER 31, 1885.

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THE NEW YORK MIRROR

At the Theatres.



The play selected to open the regular stock season at Wallack's, *In His Power*, was a disappointment to the large and fashionable audience that assembled to witness the first performance on Monday night. It is trite in plot, clumsy in construction, and minus anything approaching skillfulness in the dialogue. We do not object to a dramatist utilizing old materials—indeed, what materials at the playwright's command have not been used over and over again?—but we certainly expect him to put them to effective use and display some cleverness or originality in their application. Mr. Mark Quinton's drama has a story that, with slight variations, has been told in a better way again and again. It is absolutely devoid of human interest, and the spectator, however receptive or responsive he may be, cannot feel sympathy for the trials of its leading characters. The reason no doubt is that the motive is weak and unnatural, as may be divined by reference to the plot, which goes as follows: Marie Hastings is the wife of an Englishman who is serving as a captain in the French troops during the siege of Paris by the Germans. Marie has kept from him the secret that before she met him she had been trapped into a marriage by a scoundrel named Eugene Scara, who was already married, and whom she believed to have died meanwhile. Scara turns up as a German spy. He visits the apartments of Captain and Mrs. Hastings during the former's absence, and frightens the wife into promising to procure a copy of an important despatch, with the delivery of which Hastings is interested. Pursuant to this agreement the wife administers chloral to her husband and allows Scara to make a transcript of the precious despatch while he is unconscious. The wife in the next act goes to Scara's lodgings at night for the purpose of persuading him to cease from persecuting her. Here the husband, who has discovered that there has been treachery practiced, comes and finds her. Scara proclaims that the woman has been his mistress and the curtain falls on a very strained and theatrical situation. In the third and final act Scara is caught and killed as a spy by a mob, while Marie succeeds in explaining satisfactorily her story to the husband, in whose love and esteem she is once more fully established. The structure of the play fails to ground from the fact that no woman similarly placed would adopt the simply idiotic course that Marie pursues in the first act, and that without this as a prelude the rest of the story would be impossible. Women are rich in resources. For expedients when driven into a corner they are cleverer than the sterner sex. Marie, if she were a character built on the flesh-and-blood principle, would easily find a means for thwarting the primitively villainous plans of the adventurer Scara. She has the nerve and lack of scruple combined to administer a drug to her husband and jeopardize his honor by allowing his military trust to be violated; yet she does not possess the ingenuity and pluck to devise some deception whereby to checkmate the scoundrel. The trick of bringing about a situation in the second act by causing the adventurer to proclaim to the husband that the wife was formerly his mistress is a silly and pernicious one. These are merely a few of the faults that must be apparent to the most casual observer. The language of the piece is not of the quality that compensates for constructive defects. There is a melancholy vein of low comedy running through the three acts that produced a depressing effect upon the audience.

But although *In His Power* was weighed and found decidedly wanting, there were some features of the evening's performance that repaid attendance. Sophie Eyre and Kyrie Bellew made their first appearance in New York. George Clarke walked the boards of Wallack's for the first time, and William Elton, the former comedian of the company, effected his re-appearance. All the old favorites and the new candidates for favor were greeted one by one in the most cordial manner. Mr. Bellew acted Robert Hastings, a part he is credited with having performed in London 150 times. In this case it must be admitted that he is singularly free from the artificiality that usually crops out in a personage so oft repeated. Mr. Bellew is a slight, short man, with a refined and graceful bearing and a disagreeable tendency to imitate Irving's jerky style of utterance and impure pronunciation. He is good-looking, but he belongs rather to the order of "pretty" than handsome men. His acting was finished and agreeable, but at the two or three points where power was demanded, he showed himself lacking in force. We are not prepared to sum up Mr. Bellew's merits and faults and pass final judgment on him until he has had other and better opportunities of distinguishing himself. His Captain Hastings was more like a somewhat ambitious juvenile man's work than the achievement of a pretentious leading man. However, leading men are scarce, and Mr. Bellew is having many qualities that recommend him after all prove acceptable in parts as far as he can go. The Crimes was given its first American production under the

actress of wide experience and good ability, and therefore, as in Mr. Bellew's case, we do not intend to dispose of her on the strength of her work in *In His Power*. Her face is comely but inexpensive, and her figure is rather massive. Her movements are awkward, and she dresses in execrable taste. Her pathos had not the true ring and all her emotional efforts—and many are required in the part of Marie—wanted sincerity. She was approved, however, by the Wallack clientele, and no doubt when she has grown familiar with the requirements of our playgoers she will prove an advantageous addition to the company. George Clarke was very hard and very tedious as Scara, a part that might be given a good deal of intensity. Mr. Clarke was probably trying to avoid the conventional stage villain with the scowl, the leer and the creep; but he erred on the opposite side and was commonplace and ineffective in the extreme. Mr. Elton was handicapped by an alleged comedy role, Mr. Walker, that is in reality the most serious thing in the play. Effie Germon was equally oppressed with funeral duties. Harry Edwards played the hackneyed family doctor and everybody's friend. The two scenes used were in keeping with the care that is always exercised in mounting pieces on this stage. *In His Power* is not likely to run long. The scenery is already being painted for Hoodman Blind, Mr. Jones' successful Princess drama, and it will probably be produced within a few weeks.

Signor Salvini began his engagement of sixteen performances at the Metropolitan Opera House on Monday night. The parquet and boxes were comfortably filled. The great tragedian was given a royal welcome—one, in truth, befitting his position. He appeared in his greatest character, Othello, and scored anew the triumphs that have ever followed his entrance before our public in this role. The immense stage and auditorium of the Metropolitan would no doubt dwarf both voice and person of any other actor on the stage save the massive Salvini. He filled both the eye and the ear, and with the exercise of his tremendous physical powers in the third and last acts succeeded in arousing the large body of spectators to an intense pitch of enthusiasm. There is nothing new to be said of this performance. The word magnificent describes its proportions. It has lost nothing of grandeur since it was last seen here. John A. Lane appeared as Iago, and gave a performance in all respects creditable. His reading was correct and his acting at all times earnest. W. A. Whitecar played Cassio capitally. The drunken scene, which is by no means easy to play, he did effectively. Emilia was placed in the hands of Mrs. Augusta Foster. She acted the scene in the last act with power and energy, and achieved applause. Viola Allen was a pleasing Desdemona. Last night Salvini was seen as Lear. On Friday he will play the Gladiator. Othello is to be repeated at the matines on Saturday. Next week Coriolanus will be acted by the tragedian for the first time in his life. The occasion will be an interesting one.

Mr. Dazey in *For a Brother's Life* has written a play that seems to possess all the elements of popularity. It is difficult to present a story dealing with the Civil War in acceptable dramatic form, but the young author has succeeded in the endeavor. At the Third Avenue Theatre, where Mr. Hill's company began an engagement on Monday night, the military scenes and pictures of camp life stir up a good deal of enthusiasm, while the plot itself is followed with evidences of unflagging interest. The piece was evidently built to please the masses. It has little or nothing that is commendable from any point of view save them. But as a play that draws the populace is far more likely to prove a profitable investment than a play that is devised to suit the taste of the cultured and aesthetic few, both Mr. Hill, the manager, and Mr. Dazey, the writer, are to be congratulated.

John and Walter Clayton are brothers and Virginians. The younger quarrels with the elder, because the latter has been blessed with the love of Edna, a waif who has been brought up in the family. The war breaks out and the brothers separate, John to join the Union forces and Walter to espouse the cause of the Confederacy. The next act is laid in the Federal camp. Walter is arrested as a rebel spy. He is sentenced to death, but a pardon is promised if his brother John succeeds in performing a difficult reconnaissance for which he has volunteered. After several hairbreadth escapes this modern Damon carries out his undertaking and the younger brother is set free. His resentment toward John in the face of the latter's noble devotion vanishes and the final curtain falls on a tableau of family reconciliation as news comes of Lee's surrender. The drama is replete with strong human interest, and it possesses, in the person of a number of familiar camp characters—such as a New England sutler, an Irish sergeant, a Dutch recruit and nigger refugees—a sufficiently amusing comedy element. The audience at the Third Avenue observed the action of the play with more than ordinary intentness, and the heroic deeds of John Clayton and the soldiers alike evoked applause, cheers and other species of patriotic enthusiasm. Newton Gotthold is a capital melodramatic actor. His rich voice, impressive delivery and self-command are qualities that fit him for developing all the heroic possibilities of such a part as John Clayton. J. J. Lessinger, as the Dutch substitute, Hans, divided the comic honors of the performance with J. E. Nagle, Jr., who played the Yankee peddler. Other characters of subordinate importance were acted by Messrs. Block, Hanley, Richmond, Sullivan and White. Charlotte de Musset was rather amateurish as Edna, but she is new to the stage, and considering that she has much yet to learn by experience, she acquitted herself satisfactorily. The play is well put on. It will run two weeks certainly, and possibly five. The length of the engagement, of course, depends upon the receipts. Up to the present writing they have been good.

A very strong company is presenting *The Crimes of Paris* down at the People's. In Chicago, a few weeks ago, The Crimes was given its first American production under the

title *Hearts and Handcuffs*; but for some reason it did not win success. Our Chicago correspondent described the play at the time of its production, and but a hasty glance at the plot is now necessary. Jules Martel, a convict, returns to Paris after serving a term in prison for a crime of which he is innocent. He finds his wife married to Maurice Nicole, who, through his wickedness, is known as the Demon. Nicole is covetous of a sum of money held in trust for the wife, Angele, and throws the suspicion of a murder, committed by himself, upon Martel. Martel's son, Jacques, a detective, returns to Paris after serving a term in prison for a crime of which he is innocent. He finds his wife married to Maurice Nicole, who, through his wickedness, is known as the Demon. Nicole is covetous of a sum of money held in trust for the wife, Angele, and throws the suspicion of a murder, committed by himself, upon Martel. 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THE NEW YORK MIRROR.

Grand Opera House: The attendance was fair to see Dan Maginnis in Lord Tatters. His acting was a pleasant surprise to those who had been used to the surface play of the many Irish comedians floating around. Next week, Charles Thompson, who is very popular with Brooklyn audiences.

Park Theatre: A better acted or more interesting play has not been seen in this city this season than *Anselma* at the Park this week. The Monday night audience was not large, but the week's advance sales are good. The only unpleasant part of the play is the exhibition of Gabrielle du Saulx makes of her coquetry, such as the ballet dance. It is unnecessary that she should be vulgar, and *Mess* theatre-goers express criticism upon the character. It spoils an otherwise good play and performance. Next week the musical and lively *Bunch of Keys* will jingle.

Brooklyn Theatre: Roland Reed played here Monday night to the largest first-night audience of the season. His new play, *Humbley*, is much better than *Cheek*. It is better put together and has good charm for the star peculiarity. His "boiled down Milk" is an interesting feature of the performance. He has caught the fine tide of Brooklyn favor.

Tips: Ed. Lamb is back in town waiting for something to turn up.—Alex. Simpson, of the Grand, is improving in health since his marriage; but he still feels a nervous dread of the ladies on matinee days.—Harry De Wilson pins his faith to comedy as best suited to Brooklyn and the Brooklyn audiences.—The Criterion proposes to support a stock co. consisting mainly of ambitious amateurs.

ALABAMA.

BIRMINGHAM.

O'Brien's Opera House (F. P. O'Brien, manager): Lizzie Evans in *Florette* 2nd, to only a fair audience. This is Miss Evans' second appearance in our city, and we notice a marked improvement in her performance.

ARKANSAS.

LITTLE ROCK.

Grand Opera House (J. E. Riley, manager): McIntrye and Heath's Minstrels gave two very satisfactory performances, 16th and 17th, to crowded houses. The Kial-Marion-Biggar comb., 19th, 20th and 21st. Fortune's Foot was admirably rendered first night, but to light house. Called Back was witnessed by a large and enthusiastic audience; the co. by reason of many of our citizens reproducing Fortune's Foot, 22nd, 23rd and 24th. Mr. Marion did excellent work, and well deserved the hearty applause they received. Miss Biggar favored the audience with two lovely songs. Kersands' Minstrels came 2nd to good business. The "coons" turned out en masse and filled every corner and hole in the gallery. Sol Smith Russell, 20th and 31st.

HOT SPRINGS.

Opera House (L. I. Butterfield, manager): Never had our house held a better pleased audience than that which attended the grand performance, 17th, of *Prington and Galates*. As Galates, Miss Moore gave a decided success, acting the character with great energy and grace. The co. was well received by the audience, but the managers have made the error of putting a good play into the hands of incompetent persons. Gardner's Zoso 21st to a moderate house and Thursday afternoon to comfortable matinee; but Thursday night the seats were nearly empty. The play suffers from the poor acting; it is more or less broad, when such is the case.

Theater: A few days ago a resident of this city, named J. H. Sullivan, was killed, leaving a widow with six children, and two of them deformed, in destitute circumstances. Charles B. Hicks, manager of Kersands' Minstrels, became interested in the case, and signed his desire to do something for the benefit of the unfortunate family. He suggested a benefit, and would donate \$1,000. The manager of the Kersands' Minstrels entered into the scheme, giving the free use of the house, and after a consultation it was decided that the co. should return \$200 after playing in Little Rock 2nd, their railroad fare being paid from the receipts of the performance. The co. played to a crowded house, resulting in quite a handsome fund being raised for Mrs. Sullivan.—Mr. Douglas, of the National Theatre, Washington, D. C., who has been so long absent from our city, has left for Little Rock, 20th, having been greatly benefited by the use of our hot water.—Ed. Greenwall, of Harry Greenwall and Son, managers of theaters throughout Texas, is visiting here and is quite sick.—Prof. B. W. Goldberg isjourning here.—Little's World co., 20th and 21st; Black Flag, Nov. 2; Bandit King, 2d; Paulina Marham, 9th, and 31st.

CALIFORNIA.

SAN BERNARDINO.

Opera House (Waters and Brinkmeyer, managers): Janauischke appeared 15th, 16th and 17th to large and well-pleased houses. Her performance of *Lady Macbeth*, the last night, was highly appreciated. Mr. Chapman's first appearance was 18th. Mrs. Ward, 19th. Mrs. Murphy's first appearance was 20th. Mrs. Elizabeth was good. Mr. Murphy's stage business is in a sort that finds favor with all classes. His support was exceptionally good. The plays were well mounted. Kelly and Mason in *The Tigers* of 26th; Haverty's Minstrels, Nov. 9; Thompson Co. in *The Mikado*, 10th; Kraliffs' Around the World, etc., 23d; All-Star Specialty Co., 20th; Salbury's Troubadours, Dec. 7.

The two weeks of *Romeo and Juliet* have been a decided success, not so profitable as they might have been. Perhaps as much so as the attraction deserved, however. Rip Van Winkle and Fanchon furnished the bill for the last week. Week of 26th Arion Swiss Bell Ringers.

Small Talk: The Broad, Opera co.'s engagement, which closed at the Tabor 10th, was apparently a fair success financially. On the last night, D. J. Kelley, on behalf of the manager, Prof. George Bartholomew, a ebony hand-tipped with gold. A gold band encircled the center, on which was inscribed the following: "Prof. W. Mason Broad. From the members of the Broad Opera Company, Denver, Col., Oct. 17, 1885."—J. W. McNamara, general representative of Haverty's Minstrels, has been here. "Happy" Cal Wagner joins the troupe here and occupies an end.—Manager Hughes, of the Academy, has been to Leadville to look after his theater, and will open there next week.—With Professor Brod, was attending to the dilation of the theatre one night during his co.'s week, thieves broke into his house and relieved him of about \$100 worth of stuff.

CONNECTICUT.

HARTFORD.

Robert's Opera House (W. H. Roberts, manager): Dan Maginnis appeared here for the first time as a star, in his new play, *Lord Tatters*, to fair-sized audience. The piece is yet in a crude state, but at that has some strong points. It needs to be lengthened for one thing, as it is too short for an evening's entertainment. Charles Gayler, the author, attended the play here. He will change his policy, undoubtedly, adding one more act. Robert's will be Night Off, 21st.

American Theatre: Ed. Lang's Scheming co. held the last week to very good business. The house will remain closed this week, as Manager Williams will play his attraction booked at this house. Austin's Australian Novelty co., at Ally's Hall. This hall is one of the most handsome in New England and without doubt a big business will be done.

Ally's Hall: Dennis' Allied Attraction gave a good specialty bill week of 10th to fairly good business. Press Eldridge, of the American Theatre, New Haven, will act as stage manager for Ida Siddons' Mastodons, now being reorganized.

NEW HAVEN.

Caril's Opera House (P. R. Caril, manager): Arthur Rehan's co. presented *A Night Off* to good houses, 2d, 3d, 4th. The play was meritoriously produced, and elicited favorable criticism.

Brown's Museum: The Kindergarten co. drew fair houses for a week.

American Theatre: Variety last week. Davene's Allied Attraction 6th, week.

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DAKOTA.

FARGO.

Opera House (Harry Rose, manager): The Alma Opera House in Long Lost Brother and Pepper Box, 14th, 15th. Fair houses. This co., under management of H. J. Sargent, has just been "reorganized."

DELAWARE.

WILMINGTON.

Grand Opera House (J. K. Baylis, manager):

The Private Secretary, 20th. The performance was good and well patronized. Both the senior and junior Grover did good work. J. B. Polk's Mixed Pickles also gave an extremely amusing performance, 23d, but to a meager audience. Florence, 24th. Florence, 24th, supported by a strong co., placed *Diamonds and Sons* to a highly appreciative audience. Mr. Florence's act was a Prisoner for Life 20th and 21st.

Academy of Music (H. J. Trentman, manager): Sea-brook's Comedy co. played Hobies to a fair crowd 21st. Mr. Seabrook's make up of Goodwin almost perfect, the only ticklish point of humor to him to make him as funny as Anne Lewis, a vivacious actress, played Little Trump to good business, 19th, 20th and 21st. Allison and Felch's Comedy co. in The Princess Trebizonde gave a pleasing entertainment 23d and 24th. Business fair. Bayse's Dramatic co. play a week's engagement, opening 26th with Ellis, Salisbury and Lindon in the leading roles.

Items: At the Princess Rink the Theodore Thomas orchestra gave the most brilliant musical entertainment ever seen in the city. About 1,000 people were present.—Bob Smith, manager of the Hollywood Opera co., is here visiting his family.

Fort Wayne. Masonic Temple (U. H. Simonson, manager): Dan Suliv, in The Corner Grocery, had a good house 10th, and again 11th. Theatricals, 12th. Alton's amateurish packed the house 13th. The performance was really better than people expected. Frank Bell's sudden entrance on the stage by telegraph caught the house.

ATLCHISON. Price's Opera House (Will Campbell, manager): Kate Castleton, 21st, 22d, spread over her crutch patch over the stage, much to the delight of very good audiences. Miss Castleton is excellent indeed in her impersonation of Sybil Tubbs, who is "so bashful, you know." But the other scenes of the evening were Nellie McMahon who played the sweetest part of Lucy. Her voice is pure beauty and strength, and as an encore she sang "Comin' Thro' the Rye" with archness and dash. Policeman McGlue was extremely clever in the hands of Eddie Girard.

KENTUCKY. Louisville. Macauley's Theatre (John T. Macauley, proprietor): The Comedy of Errors as presented by Hobson and Crane, with a large co., ballet, original music and magnificient special scenery, is the most complete stage representation ever given in Louisville. A delayed train coming from Chicago made it impossible to give a Monday night performance, but the house was crowded to the limit. The audience was present and people turned away.

Music Hall (W. D. Bradstreet, manager): Theatricals of year's run, 21st, 22d, 23d, 24th, 25th, 26th, 27th, 28th, 29th, 30th, 31st, 32d, 33d, 34th, 35th, 36th, 37th, 38th, 39th, 40th, 41st, 42d, 43d, 44th, 45th, 46th, 47th, 48th, 49th, 50th, 51st, 52d, 53d, 54th, 55th, 56th, 57th, 58th, 59th, 60th, 61st, 62d, 63d, 64th, 65th, 66th, 67th, 68th, 69th, 70th, 71st, 72d, 73d, 74th, 75th, 76th, 77th, 78th, 79th, 80th, 81st, 82d, 83d, 84th, 85th, 86th, 87th, 88th, 89th, 90th, 91st, 92d, 93d, 94th, 95th, 96th, 97th, 98th, 99th, 100th, 101st, 102d, 103d, 104th, 105th, 106th, 107th, 108th, 109th, 110th, 111th, 112th, 113th, 114th, 115th, 116th, 117th, 118th, 119th, 120th, 121st, 122d, 123d, 124th, 125th, 126th, 127th, 128th, 129th, 130th, 131st, 132d, 133d, 134th, 135th, 136th, 137th, 138th, 139th, 140th, 141st, 142d, 143d, 144th, 145th, 146th, 147th, 148th, 149th, 150th, 151st, 152d, 153d, 154th, 155th, 156th, 157th, 158th, 159th, 160th, 161st, 162d, 163d, 164th, 165th, 166th, 167th, 168th, 169th, 170th, 171st, 172d, 173d, 174th, 175th, 176th, 177th, 178th, 179th, 180th, 181st, 182d, 183d, 184th, 185th, 186th, 187th, 188th, 189th, 190th, 191st, 192d, 193d, 194th, 195th, 196th, 197th, 198th, 199th, 200th, 201st, 202d, 203d, 204th, 205th, 206th, 207th, 208th, 209th, 210th, 211st, 212d, 213d, 214th, 215th, 216th, 217th, 218th, 219th, 220th, 221st, 222d, 223d, 224th, 225th, 226th, 227th, 228th, 229th, 230th, 231st, 232d, 233d, 234th, 235th, 236th, 237th, 238th, 239th, 240th, 241st, 242d, 243d, 244th, 245th, 246th, 247th, 248th, 249th, 250th, 251st, 252d, 253d, 254th, 255th, 256th, 257th, 258th, 259th, 260th, 261st, 262d, 263d, 264th, 265th, 266th, 267th, 268th, 269th, 270th, 271st, 272d, 273d, 274th, 275th, 276th, 277th, 278th, 279th, 280th, 281st, 282d, 283d, 284th, 285th, 286th, 287th, 288th, 289th, 290th, 291st, 292d, 293d, 294th, 295th, 296th, 297th, 298th, 299th, 300th, 301st, 302d, 303d, 304th, 305th, 306th, 307th, 308th, 309th, 310th, 311st, 312d, 313d, 314th, 315th, 316th, 317th, 318th, 319th, 320th, 321st, 322d, 323d, 324th, 325th, 326th, 327th, 328th, 329th, 330th, 331st, 332d, 333d, 334th, 335th, 336th, 337th, 338th, 339th, 340th, 341st, 342d, 343d, 344th, 345th, 346th, 347th, 348th, 349th, 350th, 351st, 352d, 353d, 354th, 355th, 356th, 357th, 358th, 359th, 360th, 361st, 362d, 363d, 364th, 365th, 366th, 367th, 368th, 369th, 370th, 371st, 372d, 373d, 374th, 375th, 376th, 377th, 378th, 379th, 380th, 381st, 382d, 383d, 384th, 385th, 386th, 387th, 388th, 389th, 390th, 391st, 392d, 393d, 394th, 395th, 396th, 397th, 398th, 399th, 400th, 401st, 402d, 403d, 404th, 405th, 406th, 407th, 408th, 409th, 410th, 411st, 412d, 413d, 414th, 415th, 416th, 417th, 418th, 419th, 420th, 421st, 422d, 423d, 424th, 425th, 426th, 427th, 428th, 429th, 430th, 431st, 432d, 433d, 434th, 435th, 436th, 437th, 438th, 439th, 440th, 441st, 442d, 443d, 444th, 445th, 446th, 447th, 448th, 449th, 450th, 451st, 452d, 453d, 454th, 455th, 456th, 457th, 458th, 459th, 460th, 461st, 462d, 463d, 464th, 465th, 466th, 467th, 468th, 469th, 470th, 471st, 472d, 473d, 474th, 475th, 476th, 477th, 478th, 479th, 480th, 481st, 482d, 483d, 484th, 485th, 486th, 487th, 488th, 489th, 490th, 491st, 492d, 493d, 494th, 495th, 496th, 497th, 498th, 499th, 500th, 501st, 502d, 503d, 504th, 505th, 506th, 507th, 508th, 509th, 510

THE NEW YORK MIRROR

NEW YORK MIRROR

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HARRISON GREY FISKE . . . EDITOR

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* * * The New York Mirror has the Largest Dramatic Circulation in America.

THE ROMEO AND JULIET Supplement of The Mirror, as announced last week, will positively be ready on Thursday, Nov. 12. Increased excellence in workmanship will atone for the delay on the part of the lithographers. Advertisements for the Special Number will be received up to Wednesday noon, Nov. 11. Orders for the paper may be left with dealers in any part of the country or sent direct to this office.

An Operatic Trio.

We are to have opera this season of 1885-6 to our hearts' content—opera in Italian, opera in German and opera in English—we beg pardon, in American—opera of the past, present and future; but, thank heaven! not star opera. The receipts will not be gobbed up by one singer and all the others put on short allowance. Therefore we may hope for a really full and efficient band, a chorus that can sing and not affright us with their weird and weazened looks, and principals sufficient in standing and merit, if not stellar in their brightness. Stars may be necessary in the music of the spheres, but for mere mundane harmony we can be content with sound, well-trained artists and good voices, even though their glory reach not to high heaven nor their renown resound throughout the universe.

We will begin our speculations with the good old-fashioned but never stale Italian opera—the delight of the cultivated classes since the time of Handel and Buonocini in England and Palmo and Da Begnis in America. Mr. Mapleson promises a thorough, well-mounted, evenly-balanced company, the component artists of which, if not all Patti's, are nevertheless of excellent repute and of varied ability. He offers a repertoire which, if well-chosen, is intended—on paper—as it is the managers' programmes to be, is, above all, possible. There

is good likelihood that most of the operas advertised will be given, and given well, during the season; and what a comfort that will be! This policy will test the claims of our society to be counted as musical, not whimsical. It will settle the question whether our upper classes go to the Academy to hear good music fitly given or to gaze open-mouthed at notoriety as men gape at wild-beast shows or Chinese giants.

The German opera, next in seniority as a New York institution, will give us a different class of music, calling for an appreciation of the inner meanings of things, not so essential in the more melodious and flowing music of Italy. The sinuosities of Wagnerian harmony and the dramatic declamation of the school of Bayreuth will contrast with the "Bel Canto" of Rossini, Bellini, Donizetti and others of the sweet singers of Italy, and will meet, as of old King Francis met King Henry, on the neutral Field of the Cloth of Gold—Gounod and Meyerbeer. May the *entente cordiale* be more lasting than that of the royal personages was in the days of yore.

And the youngest of the trio—the American opera. What shall we say of that? We shall say that we wish it well, heartily. The mere springing up of such a project shows a vital interest in things musical that betokens a very different state of public opinion and taste from what it was in former days. Evidently the music, as well as the school, master has been abroad among the people. What though our American singers be of doubtful nationality? What though the Teutonic element preponderate over the Anglo-Saxon-Puritan-Father strain? Even the attempt is honorable; and if we have not, as yet, native songs enough, and so are forced to fill up our ranks with the stranger and the sojourner, we do no more than our fathers did in "the days that tried men's souls." Were there no foreigners in the Continental armies of the Revolution? Were our ancestors not foreigners all, once upon a time? Do we not import foreign fashions and improve upon them? Witness our noble army of dudes! The country that employed Patrick Henry and Lafayette in war can well afford to engage O'Mahony and Juch in music.

On the Wing.

As if the spirits of the ancient owners of the soil had entered into them, the American people have become romantic. Traversing the land and waters of the continent is a chronic habit, and their feet are unrelenting. This idiosyncrasy has of late years taken fast hold of the theatrical profession, and its travelling companies swarm through the land. It is not a great while since its transmigration was confined to the moving of a cast of actors from New York to Boston, Philadelphia, or Charleston and Baltimore. Later on, the West was not visited as now, although companies voyaged up and down the Mississippi and made lodgments here and there in wayside towns.

The instincts of our people in this respect are notably illustrated in the career of more than one of our enterprising citizens. Prominent and early among these was Fulton, who gave the cue to the temper of the country by the introduction of the steamboat, first among the nations. Of this was such a character as the late Commodore Vanderbilt a legitimate outgrowth. As disclosed by his own statement, coming to us through a clerk who had been near him and knew his mind, we are informed that this "ancient mariner" had at the outset discovered that the transporting of the people, from their inborn habits and the vast spaces of the country, required to be provided for with the most rapid means of transit. Beginning with a row-boat conveying passengers from Staten Island to New York, he advanced to the command of North River and East River steamboats, then on a large scale engaging in Nicaragua steamers. He next turned his attention to land travel by railroad as the most needed and most employed. Wisdom, treading in his footsteps, has expanded the system into a vast network of travel. Another most remarkable instance of the locomotive propensities of our countrymen is furnished by the famous P. T. Barnum, who, after he had passed middle life, turned his back upon museums and bric-a-brac shows and launched out with travelling menageries and circuses, which have attained an enormous development.

Of this proclivity the most active participants in our time are the travelling combinations of the theatre, which have it in their power, when men like Vanderbilt and Barnum transport and amuse the people, to improve their tastes, enlarge

their intelligence and do much to harmonize our varied communities. While they may, to a certain extent, decentralize our city theatres, they must in the end, when thoroughly sifted and organized, be expected to extend, strengthen and fortify the interests of the drama.

Personal.



EYRE.—Sophie Eyre, the new leading lady at Wallack's, is pictured above. Her personal resemblance to her predecessor, Miss Coghlan, is quite noticeable.

BUCKLEY.—Ed. J. Buckley has been offered the position of leading support to Lawrence Barrett.

ALLEN.—On last Monday night Viola Allen was presented, at the Metropolitan Opera House, with a life-size crayon portrait of herself.

MARSDEN.—Fred. Marsden was an interested spectator at the performance of his play *Eily at the Grand Opera House* on Monday night.

RIAL.—Louise Rial has been a victim of the dengue fever which prevails in the South-west, and was compelled to forego a few engagements.

MODJESKA.—Madame Modjeska played so profitable an engagement in Chicago that a return engagement later in the season has been arranged by Mr. Frohman.

MADISON.—Mathilde Madison, who made a favorable debut in *Sealed Instructions* last season, is to make her appearance in German at the Thalia Theatre on Nov. 5.

SIDDONS.—Mrs. Scott-Siddons has received a very flattering offer to revisit America next season and tour through the principal cities. The lady has the matter under consideration.

WALLACK.—Mrs. Lester Wallack, Mrs. Arthur Wallack, Mrs. Harold Wallack and Mrs. Maurice B. Flynn occupied boxes on the opening night of *In His Power* at Wallack's.

CLARKE.—George Clarke is suffering acutely from inflammatory rheumatism. On Monday night in *In His Power* he got through his part with the greatest difficulty in consequence of this illness.

CAZARAN.—A. R. Cazaran has sold a play to the manager of one of the leading French theatres. It is likely that another piece, a high-class comedy, will be accepted at the Thalia Theatre on Nov. 5.

DAVENPORT.—Fanny Davenport opened as Fedora at the Boston Park Theatre on Monday night to the largest receipts in town, not excepting those of Madame Judic. The week will prove a very profitable one.

BANCROFT.—Helen Bancroft has been offered an engagement to support a leading star this season, and will be visited by the manager or the actor either to-day or to-morrow for the purpose of completing arrangements.

RUSSELL.—On our first page is a picture of Annie Russell, the clever little ingenue of the Madison Square Theatre. Miss Russell's acting in *Sealed Instructions* finds universal commendation for its exceptional naturalness.

PIGGOTT.—J. W. Piggott has had several offers for his play, including two from prominent New York managers. He has come to no conclusion yet respecting its disposal. The work is said to be of a superior order.

CHIZOLA.—To fill the vast Metropolitan Opera House on Monday night Signor Chizola was obliged to distribute boxes and seats galore among his friends and acquaintances. Professionals were present in full force.

PERZEL.—William Perzel did not leave town with the Moral Crime company. He remains in New York to look after a lawsuit against Sheridan Shook that has been hanging fire for a time, but now approaches trial.

MORRIS.—Clara Morris leaves to-night for St. Louis to reopen her season. Negotiations are now pending looking to the securing of a date in this city in January, either at the Star Theatre, Nibley's Garden or the People's.

POLITICAL.—Although the election canvass is somewhat heated, the theatres have not suffered perceptibly in consequence. Whether Hill or Davenport is to be the lucky man the people must have their usual share of amusement.

BELLEW.—Kyrie Bellew has made a favorable impression on the whole as Captain Hastings in *In His Power*. His style borders on effeminacy, but he is gentlemanly and easy in manner, and there is no doubt that Mr. Wallack has found as good a successor as possible to Osmond Tearle.

JONES.—Henry A. Jones sailed for England last Saturday on the *Etruria*. During his short stay in this city Mr. Jones made many friends by reason of his excellent social qualities.

DAZEY.—In *For a Brother's Life* the young dramatist, C. T. Dazeys, has written a drama that seems destined to meet with popularity. He has persevered in spite of several serious rebuffs, and we are pleased to note that his industry is meeting with reward at last.

MOORE.—The matinee and evening performances of *Adelaide Moore* in Columbia, S. C., last Saturday, were attended by Governor Thompson of that State, it being the first time since his election to the office he holds that he had honored a theatre by his presence.

ABBEY.—Henry E. Abbey is not in the least disturbed by the reports that are current concerning his discontent with the financial results of the Anderson engagement at the Star. He expresses himself as having no cause for dissatisfaction over the receipts thus far.

HENRY.—Flora May Henry is playing *Madame Fontaine* in *A Moral Crime*. The Washington papers praise her acting in the part. Miss Henry is pretty, and she fully intends to make her mark in the profession. She was formerly a member of Robson and Crane's company.

MCCULLOUGH.—The sale of John McCullough's costumes, plays and properties will take place to-morrow afternoon. It is expected that a handsome sum will be realized. The sale was ordered by the Philadelphia Trust Company that has legal charge of the tragedian's property.

The Actors' Fund.

Eleven new applications for relief were considered at the last meeting of the Executive Committee, and only one was rejected. There are now twenty-one persons on the relief-list, at sums ranging from five to eight dollars a week.

For the week ended Saturday, Oct. 24, there was \$185 expended in relief and \$100 for two funerals—those of Warren Chapman and William Baker.

Eugene Tompkins, of Boston, communicated with the Fund relative to the condition of Albertine, the blind actress, who resides at New Bedford, Mass. Mr. Tompkins recommended her as a very deserving woman, and she will be given five dollars weekly for eight months. Edwin Aronson announces that a Fund benefit will be given at the Casino on the afternoon of Dec. 10.

Henry A. Jones, the English playwright, is so greatly pleased with the work of the Fund that he has contributed \$50 and become a life-member. Mr. Jones is also a member of the Actors' Benevolent Fund on the other side.

New members and annual dues paid in: William J. Fleming, Michael Schlegel, Charles Allen, Lewis M. Freigh, John H. Conner, Lewis Phillips, Mrs. J. H. Fitzpatrick, Mortimer Murdoch, Simon J. Forhan, Will Henderson, Patrick Redmond, Leonardo Petrello, William H. Barton, Mrs. Effie Wilde and Henry A. Jones (life-member).

Mr. McCullough's Condition.

On Sunday afternoon last, John McCullough was removed from the private insane asylum at Bloomingdale, where he has been confined for a long time past, to the home of his wife in Philadelphia.

That the move, aside from all sentimental and natural family feelings, was a wise one, is hotly disputed by a number of the friends of the actor in this city. These gentlemen hold, with evident reason, that the constant and unceasing attentions given to the sick man at the Bloomingdale Asylum can by no means be duplicated at his home. But the wishes of Mrs. McCullough were respected.

"We found Mr. McCullough," said Captain Conner to a MIRROR reporter, "very much improved since the convulsion that he had about two weeks ago. It brought on paralysis of the larynx, and he has lost all power of speech. He recognized none of us. When we had lifted him into the carriage and were sitting alongside him, I said: 'John, old man, we're going to take you out for a nice drive, and we'll have a splendid time.' At this he turned round and made an effort at one of his old smiles. Dr. Dold turned to me and said: 'Captain, that's the first sign of even the faintest recognition he has given to anyone. From what I hear John is doing well now at his wife's home.'

THE MIRROR's Philadelphia correspondent writes under date of Tuesday (midnight):

"I have just left the bedside of John McCullough, and am happy to state that his condition has already improved since being brought to his wife's home. Of course, he is still unable to speak or to stand upon his feet, but moves his limbs and follows every one with eyes that tell of conscious intelligence. His face is neither worn nor haggard, and he looks more like his former self than when I saw him in the early Summer. The physicians who now have him in charge state that he is not insane, but that his brain has ceased its healthy normal action by reason of the impoverishment of the blood and the consequent checking of flow through the arteries. William F. Johnson, his attorney and life-long friend, informs me that his physicians confidently predict a decided improvement in his condition within the next ten days, and also assert that it is altogether probable that by Jan. 1, he will be able to walk about. They likewise hope to restore his mind to rationality, although they cannot predicate the degree of mental power. Mr. Johnson feels satisfied that his removal was wise, and that good results will surely follow. He has the care of a loving family, and his entire estate, to the last dollar, will be expended, if necessary, to secure his physical and mental restoration."

"Do you believe in these reports from Philadelphia, Captain, that Mr. McCullough has any hope of recovery?" asked the reporter on a later visit to Captain Conner.

"No, I am sorry to say that I do not," was Captain Conner's reply. "As I have stated over and over again—my information being

derived from Mr. McCullough's doctors—it is only a question of a short time when the actor will pass away. General paresis, as I understand it, is incurable, and the fate of poor John was sealed the moment the disease took possession of his system. No matter what medical attendance or what great care he might have had from the very moment the dread infliction lay hold of him, the end would have been the same."

Mr. Amberg's Litigations.

Last week Richard Bloch, brother of Felix Bloch, who publishes the *Charivari* in Berlin, secured an injunction from Judge O'Gorman of the Superior Court, in the name of Paul and Franz von Schoenthal, restraining Gustav Amberg, manager of the Thalia Theatre, from producing at his theatre *Der Raub der Sabineen*, known as *The Rape of the Sabines*. Benno Loewy claimed, on behalf of Mr. Bloch, that Mr. Amberg had refused to pay the royalties for two plays of the Von Schoenthal brothers, which he had represented, because Mr. Bloch, their agent, had refused to permit him to produce *Don Cesar* in German before Colonel McCauld produces it in English. When the motion to continue the injunction was brought before the Court, ex-Judge Dittenhoefer represented Mr. Amberg. On the latter's behalf it was claimed that he had obtained from Heinrich Conried the right to produce the play in German at his theatre at a time when Mr. Conried was concededly the agent of the authors. Since then Mr. Conried's agency had been abrogated, and Mr. Bloch endeavored to get him to enter into a new contract with him. This he declined to do, upon the ground that having acquired a good title to all the plays which he had obtained from Mr. Conried during his agency, he had a right to them even after the termination of that agency. Ex-Judge Dittenhoefer asserted that Mr. Amberg was perfectly willing to pay the royalties required, but before doing so he desired to know to whom they should be paid. Upon presenting these matters to the Court, Judge O'Gorman modified the injunction so as to permit Mr. Amberg to produce the play upon agreeing to file, pending the decision, a statement of the gross receipts at all performances, and to deposit in the United States Trust Company a royalty of five per cent. on the receipts.

THE NEW YORK MIRROR.

The Usher.



*In Ushering
Mend him who can! The ladies call him, sweet.
—Love's LABOR's Lost.*

Bronson Howard is one of the most expert of stage directors as well as one of the cleverest of dramatists. Unlike many other men, who boast a greater knowledge of the handling of a company, he has the rare and happy faculty of bringing out everything there is in an actor. He is not above receiving suggestions and adopting them when they are serviceable. During the rehearsals of *One of Our Girls* at the Lyceum he bustles about taking imaginary puffs at a cigar that is never lighted. He has won the respect and admiration of the members of the cast by his skill in instructing them and also by his before-mentioned willingness to accept a useful hint now and then from any source, however humble. I have heard enough of the plot of the new piece to venture the opinion that it will please our best class of playgoers; but I shall divulge none of the details, for Manager Rickaby, the author, and all the other people concerned, are taking every possible precaution against depriving the production of complete novelty by giving out a synopsis in advance. It would be altogether too rough to defeat these carefully-prepared plans.

Sophie Eyre's maid, an Irish girl, introduced some unpremeditated "business" in the first act of *In His Power* at Wallack's on Monday night. It was her first experience behind the scenes of a theatre. Miss Eyre instructed her very emphatically regarding the management of her train. "You must by no means let go of it," enjoined the actress, "unless you spread the sheet first on the floor to keep the dress from being soiled." The maid obeyed this order with literal and laughable exactness. When Miss Eyre's cue to enter came she went on the stage and the maid followed behind, holding the tail of the lady's dress at an elevation of several feet from the floor. It was the actress' first appearance before a metropolitan audience, and she was naturally nervous. All unconscious of the white-aproned woman in waiting in her rear, she bowed low in acknowledgment of the hearty applause that greeted her. But imagine Miss Eyre's surprise and consternation when the buxom child of Erin, still hanging with grim perseverance to the skirts of her dress, made a half-circle about her where she stood, carefully spread a large sheet upon the carpet-covered stage and deposited the train gingerly upon it. In less time than it takes me to tell the leading lady had implored the maid, *sotto voce*, to "get off!" and gathering up that awful sheet had hastily tossed it off at one side. Bridget, conscious that she had carried out her instructions and unconscious of the horror she had occasioned to her mistress, sidled out of sight. The well-bred audience tittered quietly, and Miss Eyre had an attack of hysterics in her dressing-room when the act was over.

It may be only my imagination, but since the genial proprietor died the chops and rarebits at Browne's, to my thinking, have lost their attractiveness. Indeed there is but one place in town where chops, kidneys, steaks and rarebits, together with Bass' beer and other malt decoctions, can be had in perfection, and that is at James Farrish's place in John street, not far from Nassau. He has been established in this business thirty years, but his house appears to be known chiefly among our old down-town merchants, bluff British sea-captains and a few crusty and cranky *bons vivants*. You enter a quiet bar almost hidden between a couple of dingy stores and mount a staircase resembling a ship's companionway to a quaint little room whose walls are hung with rare old paintings—each having its peculiar history—and whose mahogany tables shine like mirrors. The place reminds one of the queer little nooks described by Dickens, and where the people in his books were wont to partake of those repasts which, as pictured by the great novelist, give the most dyspeptic reader the appetite of a wolf. How excellent are Farrish's viands may be understood by reference to some statistics he has prepared. Last year he served, by actual count, 41,308 mutton-chops, 9,435 porterhouse steaks, 10,218 sirloin ditto, 5,904 tenderloin ditto, and 13,488 mutton kidneys. Think of that, O gourmands! If you wish to taste such cooking as ye ne'er tasted before, pay mine host Farrish a visit speedily.

Mr. Coghlan's Salary.

Charles Coghlan is suing Manager John Stetson in the Court of Common Pleas to recover a balance of salary. Mr. Coghlan claims that a contract was entered into between himself and manager Stetson, by the terms of which he was to assume the leading part in a stock company formed by Mr. Stetson, his contract dating from Oct. 8, 1883, and to end on May 3, 1884. Mr. Coghlan performed with the company for about two weeks, at which time he was informed that his services were no longer required. He claims that by the terms of the contract he was to receive \$100 a performance, or \$700 a week, which included a matinee. He sued

Mr. Stetson in the United States Circuit court to recover salary (\$2,100) for three weeks, and Judge Cox gave a judgment in his favor. Subsequently Mr. Coghlan went to Boston and there played under Mr. Stetson's management at the Globe Theatre. He claims that, after having acted his part for several weeks, he was again laid off, and consequently he was not paid from that time. Manager Stetson, in his defense, contends that the contract between himself and Mr. Coghlan was to the effect that the latter should be paid only for services which he should perform, and that he was not to receive any stated weekly salary. Judge Larremore has appointed Hamilton Cole referee to try the case and to report with his opinion to the Court.

How to Obtain a London Hearing.

A few days ago a MIRROR reporter called upon Howard Paul to ascertain whether he could verify the report that English managers were negotiating for American attractions for London next year.

"I do not know what others are doing," said Mr. Paul; "but I am certainly treating with several well-known American attractions with a view to taking them to London next season. The American Exposition, which is to be a grand affair, will then be open, and will of course attract many people from other parts of the world, especially America. The rates of travel will be greatly reduced from all points, and there is no reason to doubt that the enterprise will prove profitable. I am afraid those who have just discovered the fact will be greatly disappointed, as it is utterly impossible to obtain a theatre in London for the ensuing year, as they have been leased long ago and dates are at a premium."

"It is difficult at all times to obtain an opening in London, is it not?"

"Yes. If the star or play is known, there is some chance; otherwise it is very difficult. In speaking on this subject let me tell you that authors in many instances have been compelled to produce their works on their own account. I remember Joseph Derrick, who for two years besought every manager with whom he came in contact to produce *Confusion*, and at last gave a matinee performance of it through the aid of a friend. Thomas Thorne afterward secured it for his theatre. Derrick made out of the English right alone \$10,000. The same experience befell Charles Hawtry with *The Private Secretary*. He produced it and continued its management during its long career. He has made upward of \$60,000. Managers nowadays fail to discover the merits of a play, except by seeing it presented. Stars often have the same experience. When Mrs. Lingard came to London in search of a leading position. After starring through this country and Australia she found herself compelled to appear at a matinee performance at her own expense, that she might test public opinion before Edgar Bruce would install her as leadin lady at the Prince's Theatre. I myself would prefer to expend \$500, which is about the amount entailed in giving a matinee performance, including everything, than undertake a production on a grand scale before knowing the opinion of the press."

"What does it cost to produce a play in London of the Silver King order?"

"To produce it on the same scale of magnificence as Wilson Barrett did it, say about \$5,000. I'm sure it could be done here for the same figure, considering the difference in the price of labor."

Madison Square Memos.

"Rehearsals of *Saints and Sinners* have been going on for a week or more," said Will Palmer to a MIRROR reporter the other day, "and it will probably be put on within two or three weeks. No definite date has yet been fixed. The cast is a splendid one. Here it is: Jacob Fletcher, J. H. Stoddard; Captain Gustave Panshaw, Herbert Kelcey; Ralph Kingswill, Louis Massen; Samuel Hoggard, W. J. Lemoyne; Mr. Prabble, C. P. Flockton; Lot Burden, E. M. Holland; Peter Greenacre, William Davidge; Uncle Bimberry, Henry de Mille; Raddles, Walden Ramsay; Leeson, Herbert Millward; Tom Marks, Alfred Becks; Porter, Harry Hogan; Letty Fletcher, Marie Burroughs; Lydia, Mrs. C. J. Phillips; Mrs. Parridge, Miss Le Roy; Fanny Parridge, Miss Greenwood. Sunday-school children and members of the congregation fill up the list."

"Among the names I have mentioned you will notice two or three who are to make their first appearance at this theatre. They are Mr. Davidge, Mr. Millward, Mr. Becks and Miss Le Roy. In the character of the old clergyman, Mr. Stoddard will have the best part he ever had. The piece is, in fact, just full of strong character hits, Messrs. Davidge, Flockton, Ramsay, Lemoyne and Holland being allotted parts that are sure to win them much praise. Miss Burroughs also has a splendid part, and from what I have seen she is going to play it magnificently. Our artist, Richard Marston, with a full corps of assistants, is now engaged upon the scenery. The first set will be the house of the minister; then a scene in the church, a picnic scene, a scene in Captain Panshaw's house, etc."

Professional Doings.

Carleton's Nanon has made a hit in San Francisco.

Louise Lester has signed with Koster and Bial for three months.

Gus Hartz has assumed the management of Doré Davidson's *Lost*.

The Russian Honeymoon company is once more returned to town.

Harry Sewell has been engaged by Frank Mayo to go in advance of Nordeck.

May Brookyn has replaced Florence Worth in Power's Ivy Leaf company.

Agnes Hallock has left Kate Castleton's company. John Gilbert has joined it.

Fred. de Belleville plays Banquo in Macbeth next Monday night in San Francisco.

Walter Owen has been engaged by the Kiralfys for their new spectacle at Niblo's.

Rosina Vokes is not drawing well as a remnant of the once popular Vokes Family.

The Southwest is being overdone by minstrel troupes, good, bad and indifferent.

On account of ill-health, A. W. Tams has been obliged to retire from the Bijou Opera company travelling South.

—Ifez Periere has just been added to the cast of *A Moral Crime*, now playing in Washington.

—It has been finally decided to give the first representation of *Amorita* at the Casino on Nov. 16.

—A new theatre is being built at Tarrytown. It will probably be opened before the holidays.

—Her Atonement, under the management of Chapman and Sellers, opens in New York on Nov. 9.

—Venus on a Lark is being rehearsed for early production by one of Charles Atkinson's companies.

—Frank Howard, the balladist and composer, has joined McNish, Slavin and Johnson's Minstrels.

—Florence Gerald does not go with the Norman Comedy company. She is still in town and disengaged.

—Virginia Marlowe, who has been playing the part of Nita in Bartley Campbell's *Paquita*, has returned to town.

—Harry LeClair and Charles Russell will end their long engagement at Koster and Bial's on Saturday night.

—F. M. Burbeck paid a flying visit to the city last Sunday and gave glowing accounts of his company in Esmeralda.

—Louise Forster is again at liberty for leading business, through the disbandment of the Sheridan Called Back company.

—Ernest Bartram has been compelled to leave Arthur Rehan's company through an attack of hemorrhage of the lungs.

—Warren Ashley and Marie Heath, members of Fun on the Bristol company, were married in Lexington, Mo., last week.

—C. E. McElroy, of Brockton, Mass., has patented an improved ticket-rack. It has been successfully tested at the Union Square Theatre.

—Ed. H. Van Veghten receives many complimentary notices for his singing on tour with the Adah Richmond Burlesque company.

—Francis and Alice Gaillard have been engaged for Duff's Standard Opera company, and will make their first appearance with it on Nov. 9.

—Leslie Gossin is successful through the South as Harry Glyndon in *The Black Flag*. This is the part formerly played by Edwin Thorne.

—Robert Buchanan and Harriet Jay have leased the Olympic Theatre, London, and have produced *Alone* in London on a scale of magnificence.

—The Kiralfys are presenting *The Black Crook* in interior New York with an orchestra that occasionally falls to the meagreness of one fiddle.

—All of the seats for the first two nights of Lester Wallack in Rosedale at the new Criterion Theatre, Brooklyn, were sold before noon on Monday.

—Halien and Hart, the specialty artists, who are coining money with their Prize Ideals this season, intend starring in a play of the Bunch of Keys order.

—S. E. Springer, of Lawrence Barrett's company, was married in Chicago last week to Miss Haas of that city. The lady is not in the profession.

—A lecture will be delivered at the New York School of Acting this (Thursday) afternoon by M. P. Brace on "The Methods of the Théâtre Français."

—Sol Bramson, of Canal street, offers to the ladies of the profession sealskin sacques and cloaks on easy instalments. His hours are from 9 to 11 A. M.

—Jessie Randolph has taken the place of Lillian Lewis in *Whose Can It Be?* The Carrrolls are reported to be meeting with good business on their travels.

—Charles T. Vincent, Rhea's comedian, played the Baron in *Frou-Frou* in Boston recently, and the press gave him great praise for a very comical performance.

—On Nov. 9 Michael Strogoff opens for three weeks at the Philadelphia Academy of Music. Its spectacular features will be greatly increased for this engagement.

—Alfred Joel, who has been confined to his house with a severe attack of malaria for the past two weeks, has just recovered and is again to be seen on the street.

—For a two-cent stamp, R. W. Kip, the Fulton street dealer, will send to any address his catalogue and price-list of badges, lodge jewels and skating-ring prizes.

—Fuller Trump, of the Grand Opera House, Springfield, O., wants good attractions for Thanksgiving and Christmas. This house does not harbor the low-price companies.

—The engagement of Alona in London at Niblo's Garden on Nov. 9, with Cora S. Tanner as the star, will be the third engagement of the play in New York thus far this season.

—Fred. Marsden is an expert amateur photographer. He has brought back with him from Schroon Lake some fine pictures of Adirondack scenery taken during his vacation.

—The Milton (Pa.) Opera House, which has undergone a complete overhauling and entire new scenery added, was opened last Saturday night by Grover's Private Secretary company.

—The new play for John T. Raymond, written by E. J. Schwartz, and entitled *A Living Chance*, will most probably be given its first representation at Providence late in November.

—There is a lot of open time at the Park Opera House, Erie, Pa., between Nov. 5 and March. The house is very successful under the new management, and books only the best attractions.

—Blanche Seymour writes that she is still with the Bunch of Keys company. Although recently very ill for a week, she did not miss a performance. Miss Seymour is now much improved in health.

—Rehearsals of *The Rat-Catcher*; or, *The Piper of Hamelin*, which is to be produced at Niblo's Garden on Nov. 30, were begun on Monday. All of the scenery and costumes have arrived from Europe.

—Charles Gayler returned to the city on Monday from a three days' trip to Philadelphia, whither he had gone to revise and partly rewrite Maurice Barrymore's *The Don*, in which Harry Lee is starring.

—The Augusta Hotel, at Augusta, Ga., is the headquarters for the profession in that city. L. E. Doolittle, the proprietor, is an amiable host, and adds to the attractiveness of his place by keeping THE MIRROR on file.

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—To-morrow (Friday), at 2 P. M., John McCullough's wardrobe, plays, properties, etc., will be auctioned off at Orgies' Galleries, 845 Broadway. During the week many professionals have visited the galleries to inspect them.

—Edward E. Kidder has altered the title of Niagara to Niagara, the Adventures, as the former title was misleading. On Sunday, Nov. 8, Mr. Kidder's company in this play opens the New Orleans Grand Opera House.

—Eben Plympton has been engaged as leading support to Clara Morris for the remainder of the season, and by courtesy of Minnie Madern's manager was allowed to leave the cast of *La Spite of All* at the Lyceum last evening.

—Frank Perley closed his season with Barnum's Circus at Newburg on Saturday night, and after a flying visit to this city resumed the management of the Museum at Ninth and Arch streets, Philadelphia, on Monday morning.

—Frank L. Goodwin is devoting all the spare moments he can steal from his management of Clara Morris and Lester Wallack to the cause of his brother-in-law, Dr. William J. Welch, who is a candidate for the office of Coroner in this city.

—Bill Nye, the humorist, and Scott Marble are at work on a farce-comedy which has been christened *Gas Fixtures*. Nye is working his humorous pen in heralding the play, and his first instalment to the press is on the subject of dramatic writing.

—Harry Harmoye (H. T. Wilson), who last season managed Atkinson's Peck's Bad Boy company, is now playing Daniel Jailes in one of Miner's Silver King companies. His wife, Lotta Harmoye, plays Harry Corbett in the same company.

—A rumor is current that the theatre in Eighth street, which has passed through so many hands with invariable failure, is shortly to be managed by a well-known theatrical man, who will either turn it into a variety theatre or a dime museum.

—Lawrence Barrett offered Charles Walcott the position in his company resigned by Louis James. But Mr. Walcott having been compelled to relinquish his part in *The Willow Copse* recently on account of illness, was obliged to refuse the offer.

—Friedrich Mitterwurzer, the great German actor of the Burg-Theatre, Vienna, who is to begin a short season at the Thalia Theatre on Nov. 30, is expected to arrive on the 6th on Saturday. A large party will most probably go down the Bay to meet him.

—The Saturday Night Club gave a dinner at the Buckingham last Saturday to Salvini. Among others present were Steele Mackaye, Henry Watterson, Howard Paul, Bronson Howard, Signor Chizzola, Marshall P. Wilder, Joseph Wilde and Dr. Palmer. —Several good dates are open at the Charleston (S. C.) Academy of Music between Nov. 23 and Christmas. The centennial of the South Carolina Agricultural Society takes place during this time, when the surrounding country will contribute crowds.

—Myra Goodwin and her company, who were to have played Sis in Texas this week, have cancelled their dates on account of the prevalence of the dengue fever, and will resume their work at the Academy of Music, New Orleans, on next Monday night.

—An illustrated comic paper, entitled *The Evening Chestnut*, will be given away in advance of the coming of the Wiley-Golden Affair in Chestnuts. The publication will be edited by Alex. Comstock, and will be crowded with jokes of a mystic and ancient flavor.

—W. J. Chappelle, of the Daly's, ran over to spend Sunday at his home at Great Bend, Pa. Mr. Chappelle is one of a company that owns 1,600 acres of land thereabouts. Boring for oil has been going on for some time, and the indications for a "strike" are very good.

THE NEW YORK MIRROR.

from two performances 18th, the house being packed. It is to be regretted that the McCull Opera co. had such an unpleasant night for their opening 10th. It rained incessantly all day; but notwithstanding this a fair-sized audience witnessed the first production in English of The Black Hussar in this city. Never yet has this city had the pleasure of seeing a comic opera co. so complete in all its particularities as McCull. The principal parts are in the hands of capable artists, and the choruses composed of fresh, clear voices. All the principal numbers and choruses were repeatedly encores, and it was after eleven o'clock on the opening night before the curtain dropped on the last act. Lilly Post, Marie Jansen, Mathilde Cotterly, Mark Smith, Edwin Hoff, DeWolf Hopper and George Boniface, Jr., have all made themselves prime favorites here, and it is to be regreted that they will not remain another week. Die Fledermaus was produced 1st and again 4th, the opening night business improved until every seat in the house was filled. Manager Litt is deriving great credit in bringing this splendid co. here, and also for the excellent stage-setting. Estelle Clayton in Favette, 29th, 30th, 31st; Metastasio's We, Us & Co., Nov. 1.

Items. Lida Gardner's Female Minstrels were the attraction at Slesby's 1st & 2nd of 10th.—The Hause Sisters (quadruplets) and the Turtle Boy are the principals at the Grand Dime Museum this week. Next week an old-maid show.—McNish, Johnson and Slavin's Minstrels have four foot-races to come off shortly among members of the co. Quite a little money is wagered on the results.—Fred Hall, formerly treasurer of the Academy under Harry Deakin, has gone to New York to join his former manager in the Japanese show.—Sydney Rosenthal filed a suit against McCull producing the Black Hussar, it was produced, nevertheless, by Percy Roberts, who started out early in the season as advance agent for the Stafford-Foster co., is back in Milwaukee.—Matt L. Berry, in advance of Lost, which opens here Nov. 2, and George W. Hills, with his squirrel, in advance of Favette, occupied seats at The Black Hussar on Friday night. Nat Goodwin not pleased with Milwaukee.

EAU CLAIRE.

Grand Opera House (E. E. Cass, manager); Alma Opera Comedy co.; 1st; fair house. Alma Stuart Stanley and Frank B. Blair repeatedly brought down our town by their imitations of prominent opera-singers and actors.

SHEBOYGAN.

Sheboygan Opera House (J. M. Kohler, manager); Professor Norris' Dog Circus, 15th, to an audience of 500, of which about 400 were school-children. All enjoyed the show immensely.

CANADA.

Grand Opera House (Peter Rutherford, manager); A Rag Baby was given a magnificent presentation 10th. Business excellent. Marion Elmore, who is now here, was well received, and made a handsome little Venus. Her singing and dancing fairly captivated the audience, and she cheerfully answered recalls. The Old Sport of John T. Craven was fair. Dan Sully's Corner Grocer, to fair business, 2d. Mrs. Alvey as Jimmy Nolan had the forgetful boy very clever. McDowell's Private Secretary co. pay a return engagement, 9th.

MONTREAL.

Theatre Royal; King Hedley's After Dark co. week of 10th and drew large houses. Gardiner's comb, 6th. Lytell Opera House; Lights o' London failed in drawing anything like fair audiences last week, although the play was put on in a fine manner. Colleen Bawn, 26th.

TORONTO.

Grand Opera House (O. B. Sheppard, manager); The Silver King, headed by F. C. Bangs, was the attraction week of 10th. This is the fourth time this play has been presented, each engagement a success. Still there was little change in the attendance. Mr. Bangs in the part of Wilfred Denver, was very effective and received numerous calls before the curtain. Grace Thorne is hardly suited to the part of Nellie Deaver; but she works hard and in time may overcome many of the little weaknesses now apparent. Rose Coghlan in Our Joan 29th, 30th and 31st.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

A BRAVE WOMAN Co.: Trenton, N. J., 31.

ANIE PIXLEY: N. Y. City, 19, two weeks; Philadelphia, Nov. 8, week.

ADDY GRAY: Cleveland, 27, 28; Houston, 29, 30.

ADRIENNE CO.: Brockton, Mass., 20; Hyde Park, Nov. 2; Northampton, 4; Hartford, Conn., 5, 6, 7.

ARTHUR REHAN'S Co.: Meriden, Ct., 29; Yonkers, N. Y., 30; Newark, 31; Newark, Nov. 2 to Putnam, 5; New Brunswick, 6; Morristown, 7; Red Bank, 9; Norristown, Pa., 10; Reading, 11.

AKNES WALLACE VILLA: Moline, Ill., Nov. 2; Memphis, 9, week.

ALMA LEWIS CO.: Springfield, Ill., 30, 31; Toledo, Nov. 9, 13, 14.

ALMA STRELLER: Iowa City, Ia., 29; Ottumwa, 30; Oskaloosa, 31.

BELL MOORE: Brenham, Tex., 29; Galveston, 30, 31; Houston, Nov. 2, 3; San Antonio, 4, 5; Austin, 6, 7; Palestine, 9; Marshall, 10; Shreveport, La., 11; Monroe, 12; Victoria, Miss., 13, 14.

BARTLEY CAMPBELL'S MITE SLAVE CO.: St. Paul, Nov. 2, 3, 4; Minneapolis, 5; Council Bluffs, Ia., 6; Omaha, 10, 11; St. Joseph, Mo., 12; Hutchinson, Kas., 13; Leavenworth, 14; Topeka, 15, 16; Lawrence, 18; Kansas City, 19, 20, 21; Chicago, 22, 23; Minneapolis, 24, 25; Brooklyn, 26, 27; New Britain, 28; Youngstown, 29; Jamestown, 30; Warren, 31; Erie, 32; Pittsburgh, 33; Toledo, 34; Cleveland, 35, 36.

BARTLEY CAMPBELL'S PAQUITA: Detroit, 20, 21, 31; Flint, Nov. 2; E. Saginaw, 3, 4; Grand Rapids, 5, 6; Chicago, 9, week.

BOHEMIAN CO.: Hamilton, Ont., Nov. 7.

BOLDWOOD OAKS CO.: Mobile, Ont., 26, week.

BRAIN'S COMEDY CO.: London, Ont., 26, week.

BAKES AND FABRICK: Herkimer, N. Y., 20; Canandaigua, 21; Binghamton, Nov. 2; Elmira, 1; Scranton, Pa., 4; Allentown, 5; Reading, 6; Pittston, 7; Oleen, N. Y., 9; Jamestown, 10; Warren, 11; Erie, 12; Youngstown, 13.

BARNEY MC'AULEY: Appleton, Wis., 29; Green Bay, 30; Oshkosh, 31; Fond du Lac, Nov. 2.

BOSTON COMEDY CO.: Brooklyn, Nov. 22, week.

CHARLOTTE THOMPSON: Bridgeport, Ct., 28, 29; Brooklyn, Nov. 2, week.

CLARA SCOTT: Washington, 26, week; Paterson, N. J., Nov. 2, week.

CORA VAN TASSEL: Wooster, O., 26, week; Uxbridge, Nov. 2, week; E. Liverpool, Nov. 3, week.

C. W. COULDICK: Minneapolis, Minn., 29, 30, 31; Milwaukee, Nov. 2, 3, 4; Rockford, Ill., 5; Elgin, 6; Aurora, 7; Chicago, 9, week; Burlington, 10, 11; Oskaloosa, 12; Des Moines, 13, 14; Omaha, 15, 16; Council Bluffs, 17, 18; Lincoln, 19, 20; St. Joseph, Mo., 21; Kansas City, 26, 27, 28.

CATHERINE LEWIS: Lemars, Ia., 30; Indianapolis, Nov. 2, 3.

CLARA MORRIS: St. Louis, Nov. 2, week.

CARRIE SWAIN: New Bedford, Mass., 29; Lynn, 30, 31; Amesbury, Nov. 2; Newburyport, 3; Lewiston, Me., 4; Augusta, 5; Portland, 6, 7.

DAVILY'S COMEDY CO.: N. Y. City, 26, week; Washington, Nov. 2, week; Pittsburgh, 9, week; Chicago, 10, 11; Boston, 12, week; Buffalo, 13, 14; Newark, 15, 16; Philadelphia, 17, 18; New Orleans, 19, 20; Memphis, 21, 22; Atlanta, 23, 24; St. Louis, 25, 26; New Orleans, 27, 28; New Mexico, 29, 30; San Antonio, 31.

DEAN THOMSON: Valparaiso, Ind., 29, 30; Cleverland, Nov. 3, week; Buffalo, 9, week.

DOMINICK MURRAY: N. Y. City, 10, two weeks.

DONALD NOGUINNIS: Brooklyn, 26, week.

DR. BANDMAN: Paterson, Me., 26, week.

EDWARD THOMSON: Bridgeport, Ct., 28, 29; Brooklyn, Nov. 2, week.

ELIZABETH BAKER'S DAUGHTERS Co.: Frederick, Md., 29; Martinsburg, W. Va., 30; McKeever, Pa., 31.

C. A. GARDNER: Hanibal, Mo., Nov. 5.

COMPSTON DRAMATIC CO.: New Strataville, O., 29, 30; New Lexington, Nov. 2, week.

DALY'S DRAMATIC CO.: N. Y. City, 26, week; Washington, Nov. 2, week; Pittsburgh, 9, week; Chicago, 10, 11; Boston, 12, week; Buffalo, 13, 14; Newark, 15, 16; Philadelphia, 17, 18; New Orleans, 19, 20; Memphis, 21, 22; Atlanta, 23, 24; St. Louis, 25, 26; New Mexico, 27, 28; New Orleans, 29, 30; San Antonio, 31.

DEAN THOMSON: Valparaiso, Ind., 29, 30; Elkhart, Ind., Nov. 2; Fremont, O., 3; Sandusky, 4; Norwalk, 5; Elyria, 6; Massillon, 7; Akron, 9; Warren, 10; Newcastle, 11; Salem, 12; Beaver Falls, Pa., 13; Butler, 14; McKeesport, 15; Uniontown, 17; Connellsburg, 18; Altoona, 19; Tyrone, 20; Lock Haven, 21.

DOMINICK MURRAY: N. Y. City, 10, two weeks.

DAN MAGUINNIS: Brooklyn, 26, week.

DOBB DAVIDSON: Danville, Ill., 29; Rockford, 30, 31; Milwaukee, Nov. 2, week; Springfield, Ill., 13, 14; St. Louis, 16, week.

DEVIL'S AUCTION: Augusta, Ga., 28, 29; Atlanta, 30, 31; Knoxville, Tenn., Nov. 2; Lynchburg, Va., 2; Norfolk, 4, 5; Richmond, 6, 7; Washington, 9, week; Baltimore, 16, week.

DAN SULLY'S CORNER GROCERY: Brantford, Ont., 29; St. Catharines, 30; Lockport, N. Y., 31; Detroit, Nov. 2, 3.

DOWING'S TALLY-HO CO.: Palestine, Tex., 29; Washington, 30, 31; Milwaukee, 2, 3; Springfield, 4, 5; Elkhart, Ind., 6; Fort Wayne, 7; Indianapolis, 8, 9; Louisville, 10, 11; St. Louis, 12, 13; Cincinnati, 14; Toledo, 15; St. Paul, 16; Milwaukee, 17; St. Louis, 18; St. Paul, 19; Indianapolis, 20, 21; Cincinnati, 22, 23; Toledo, 24; St. Paul, 25; Milwaukee, 26; Cincinnati, 27; Indianapolis, 28; Louisville, 29; St. Paul, 30; Milwaukee, 31; Cincinnati, 32; Toledo, 33; St. Paul, 34; Indianapolis, 35; Cincinnati, 36; Toledo, 37; St. Paul, 38; Indianapolis, 39; Cincinnati, 40; Toledo, 41; St. Paul, 42; Indianapolis, 43; Cincinnati, 44; Toledo, 45; St. Paul, 46; Indianapolis, 47; Cincinnati, 48; Toledo, 49; St. Paul, 50; Indianapolis, 51; Cincinnati, 52; Toledo, 53; St. Paul, 54; Indianapolis, 55; Cincinnati, 56; Toledo, 57; St. Paul, 58; Indianapolis, 59; Cincinnati, 60; Toledo, 61; St. Paul, 62; Indianapolis, 63; Cincinnati, 64; Toledo, 65; St. Paul, 66; Indianapolis, 67; Cincinnati, 68; Toledo, 69; 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THE NEW YORK MIRROR.

London Gossip.

LONDON, Oct. 17.

There is no funnier play in all London than The Private Secretary at the Globe Theatre. Nothing proves this better than the fact that it has been played nearly 600 times, and the houses are still as crowded as ever. The play deserves this, as it is very droll, presenting in many characters capital though good-natured satires on distinctive types of Englishmen. To the energetic young manager and leasee, Charles H. Hawtrey, must be given equal credit with the play for the success of the once unsuccessful Globe Theatre. Mr. Hawtrey lately undertook the management of Her Majesty's Theatre, strengthening the ballet of Excelsior, a play which all your readers know presents the "Rise and Progress of Science during the Present Century." Your correspondent rather doubted Mr. Hawtrey's wisdom at first. However, the unexpected is always happening, and Mr. Hawtrey proves right in his faith and enterprise, and Excelsior crowds the house nightly. The name "ballet" is rather misleading, the play being a succession of quiet pantomime pictures, the dancing merely accessory to these.

Kate Vaughan is especially engaged, and has lost none of her old power to charm the public by her sly-like dancing and great personal beauty. Colonel Wellesley, her husband, although she is in conformance to his wishes has refrained from dancing lately, has not only consented to, but really urged, this engagement. He says he fell in love with her at first for her dancing, and now he wants to fall in love with her every evening all over again.

Excelsior is preceded by the clever one-act Secret Service, a charming play which loses nothing because it is an old work and but lately revived. It has an old-time, delicious sweetness and quaintness, notably in the two main parts, played excellently by Herman Vezin and Mr. Irish. Mr. Hawtrey is one of the few lucky London managers, and no one better deserves the sunny smiles of good fortune than this bonnie, well-bred young English gentleman, himself one of the best juvenile leading men on the English stage.

Another successful manager—an American by the way—is Charles Wilmot. His Islington Grand Theatre is always crowded and the theatrical bill of fare he provides is ever appetizing. This week, Mrs. Langtry in Peril is an immense draw, and next week Mrs. Georgina Weldon will no doubt be an equal drawing attraction, as the seats are all sold for the first week. Speaking of Mrs. Weldon, an amusing incident occurred a few days since, during Ada Cavendish's engagement at the Grand. It seems Mrs. Weldon had a box to see Miss Cavendish in The New Magdalen. After the play Miss Cavendish stepped into her own carriage, as she thought, but it proved to be Mrs. Weldon's, that lady having been detained after the performance in Manager Wilmot's office arranging some business matters. What was Mrs. Weldon's dismay to find her carriage gone and not even the other one left, that having rushed after Miss Cavendish at the last moment. Manager Wilmot, with true courtesy, drove Mrs. Weldon to her home in his own brougham. Mr. Wilmot is preparing a splendid pantomime which will rival if not equal Mr. Harris, in Old Drury Lane.

By the way, this theatre, Drury Lane, is to be the scene next Thursday of Mr. Creswick's farewell benefit. Mr. Harris having left the theatre. Henry Irving will appear in the second act of Louis XI., Wilson Barrett as Chatterton, Arthur Cecil and Mrs. John Wood in The Milliner's Bill, Ada Cavendish in the screen scene from The School for Scandal, the now rather unsuccessful Atherton's in a scene from their former success, The Babes, Isabel Bateman and Henry Neville in a selection from Human Nature, Mrs. Kendal and Mrs. Sterling will recite, and Mr. Creswick will take his farewell of the stage in the curse scene from King Lear, in which he will be supported by Herman Vezin, Howard Russell and Laura Linden.

Alluding to Herman Vezin suggests Henry Herman, who leases the Opera Comique. It is supposed he will present his share only of the dramas written by Henry A. Jones and himself. This may cause a succession of dramatic skeletons to tread the Opera Comique boards.

Not far off, at the Olympic, a week hence will be presented Alone in London, with a very strong cast, including handsome Herbert Standing in the list. A venerable American lady, lately arrived, saw this gentleman at the theatre the other evening, seated in one of the stalls. Noting the attention he created, she concluded she was surely gazing upon Royalty. Timidly leaning over to her companion, she whispered: "Is that superb gentleman the Prince of Wales? He certainly looks every inch a future King?" "No," was responded, "but he is a Prince, though not Albert Edward." "I thought so," the old lady comfortably added, while the fibbing friend said in low tones: "He is a Prince of Thespis."

True artists are surely kings, queens and princes in their own art-world. That silver-throated queen of song, Marie Rose, was lately presented with a valuable bracelet, as already recorded in our news-giving MIRROR. But a member of the Grand Masters' Lodge, which Order presented this token of their esteem, tells me that Marie Rose was as full of delight with the pearl and diamond ornaments as a child over a new wax doll.

Apropos of song, this week at Covent Garden Theatre Sims Reeves sang to an audience numbering over 6,000. Instead of twice, as advertised, he appeared four times. The box-office receipts mounted heavily up in the bewildering realms of the hundreds of pounds. Besides the best of English tenors, Madame Trebelli, Mary Davies and Mr. Ludwig gave fine vocal selections. "Tom Bowling" and "The Bay of Biscay" were Mr. Reeves' great hits of the evening. The latter the audience compelled him to repeat. He was in splendid voice, seeming to have saved himself for the occasion. Long may we have among us this veteran English tenor.

Another equally distinguished veteran, in a different field, namely, the dramatic stage, is reported as having softening of the brain. I allude to Mrs. Alfred Mellon, long identified with the stage as Miss Woolgar, especially with the old Adelphi drama. This lady has in her time done capital work, not only for dramatic art, but also to those actors and actresses associated with her. She was always one of the best rehearsal coaches, giving timely hints with the utmost gentleness, and aiming to give promising young artists encouragement and cheering. A benefit is to be soon inaugurated in her behalf, as it is feared she is not rich personally, having ever been generous to relatives on her bounty as well as to members of her own profession.

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BERKELEY, MISS.

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G. W. ELKIN, Manager
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Seats 1,000. Stage 20x45. Opera chairs. Lighted by gas. Full scenery. Sharing terms only. Population 5,000. Address S. MARSHALL.

MILTON, PENN., MILTON OPERA HOUSE.

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NEWBERRY, S. C., CITY OPERA HOUSE.

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Opera Comique in three acts. Libretto, F. Zell. Music, R. Genée. Translation, Sydney Rosenthal.

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in Gilbert and Sullivan's latest Opera,

MIKADO.

The original from the author's libretto and the composer's orchestration. Only company authorized to present this Opera in New

THE NEW YORK MIRROR.

TELEGRAPHIC NEWS.

The Quaker City.

[SPECIAL TO THE MIRROR.]

PHILADELPHIA, Oct. 28.—Maurice Barrymore's drama, *The Don*, was produced at the Arch Street Theatre Monday evening. It did not attract a first-night audience, and failed to arouse much enthusiasm. The beautiful scenery and a very realistic London street-brawl won most of the applause.

Mixed Pickles opened at the Walnut Street Theatre to a fine house. It was received with great favor, and promises to be successful.

The Hess Opera company, starring Lillian Russell in *Polly*, gave a first performance at the Chestnut Street Theatre. The house was good, and the audience was fairly well pleased. The engagement will doubtless prove profitable.

Sydney's Latest Move.

[SPECIAL TO THE MIRROR.]

MILWAUKEE, Oct. 25.—The threats made by Sydney Rosenfeld during the week were yesterday afternoon put into execution, when injunctions were issued against John A. McCaul, Jacob Litt, manager of the Academy; George Dunlap, DeWolf Hopper, Mark Smith and George Boniface, Jr. Rosenfeld's intentions will be understood when it is known that his instructions were to serve the papers late and thus stop the evening's performance. But United States Marshal West saw through the matter and presented the papers early in the afternoon, thus thwarting Sydney's charitable intentions.

The McCaul people had an inkling of what was going on, and had their bondsmen all ready. W. W. Coleman and H. L. Parks, of this city, promptly signed the bond, and the afternoon performance went on. The intentions of Rosenfeld would have failed in any event, as *Die Fledermaus* was put on for the evening performance. Herman Nunnemacher, owner of the Opera House, went upon Rosenfeld's bond for \$500; but it was not until a telegram was received from Washington saying that *The Black Hussar* and "Read the Answer in the Stars" had been copyrighted by Rosenfeld that Nunnemacher would do this.

McCaul says he has nothing to fear; that Rosenfeld was working for him (McCaul) under salary when *The Black Hussar* was translated, and that he will put Nunnemacher in jail for contempt of court if he ever comes to New York; that he will prosecute him to the full extent of the law for his action in this matter and also for producing *The Beggar Student* with the Thompson Opera company last winter and also last summer. Mr. Nunnemacher could not be seen at a late hour last night.

Openings in the Smoky City.

[SPECIAL TO THE MIRROR.]

PITTSBURG, Oct. 28.—At Library Hall, on Monday evening, Hoyt's Tin Soldier was produced, for the first time in this city, before a large audience. The absurdity created incessant laughter. George W. Wilson as Canby, the plumber, and James T. Powers as his apprentice, scored the fun-making successes of the evening. In the second act specialties were introduced by Wilson, Powers, Amy Ames, Jessie West, Isabella Coe and Rachel Booth, all of which were subjected to numerous recalls.

The ever-popular Bunch of Keys drew a very fair audience to the Opera House. The specialties and singing of Marietta Nash, Ada Stanhope, Blanche Seymour, Sallie Cohen, Ida McCloy, Eugene Canfield, Charles B. Stevens and W. C. Crosbie kept the audience in a continuous state of good humor during the evening.

Manager Williams is trying an experiment at the Academy this week. He is giving a drama (*Nobody's Claim*) instead of the regular variety show. The house was packed on Monday evening.

Mestayer's Tourists were greeted by an audience that filled every nook and corner of the house at Harris' Museum. The giants, Mr. and Mrs. Pat. O'Brien, did not arrive in time for the opening at Chalet's Museum.

J. M. Hardie and his Brave Woman combination were in town 26th. Jule Keene and wife and "Buck" Taylor left the city Monday for the East, where they will make preparations to place upon the road their new play, *Buffalo Bill's Dutchman*.

Hub Openings.

[SPECIAL TO THE MIRROR.]

BOSTON, Oct. 28.—*Judic*, in *La Femme à Papa*, at the Boston Theatre, had a fair house—at first apathetic, and then enthusiastic, encores being the rule after the first act.

Fanny Davenport's *Fedora* was witnessed by a crowded house. Globe crowded also to see young Chanfrau in *Kit*. The Magistrate began its second successful week at the Boston Museum. Oliver Byron, in *The Inside Track*, at the Howard, and Scheming, at the Windsor, were greeted with crowded houses. Stradella began its third week at the Bijou. The New York Philharmonic Club and Louise Kenner appeared at Tremont Temple in the Star course.

John E. Owens on the Mend.

[SPECIAL TO THE MIRROR.]

CHARLESTON, S. C., Oct. 28.—John E. Owens is much better, and is able to sit up on his piazza to sun himself and smoke. His mind is quite clear again and his bodily health on the mend.

Devil's Auction opened Monday night to the largest house of the season. Before 8 o'clock the aisles were all blocked and "Standing Room Only" displayed at the box-office. Receipts reached nearly \$1,200.

Miscellaneous.

MADISON, Ind., Oct. 28.—Jules Grau's Opera company finished a successful season at our Grand Opera House, giving the best of satisfaction. The new house is pronounced a gem by the theatrical profession. Its acoustic properties are first class.

RICHMOND, Va., Oct. 28.—Henry Belmer's company in the sensational production, *The Pavements of Paris*, opened a three nights' engagement 26th to a comparatively good house.

WORCESTER, Mass., Oct. 28.—Bartley Campbell's Clio opened last night to a jamm'd house. Music, scenery and costumes brilliant. Immense enthusiasm.

ALLEGTON, Pa., Oct. 28.—Lillie Hinton opened Mondav for a week, presenting Fanion to a well-filled house. This is Miss Hinton's first appearance in Allentown, and she created a most favorable impression. Her portrayal of the hoydenish Cricket was excellent, and compares favorably with any impersonator of the character that has appeared on this stage.

LYNN, Mass., Oct. 28.—Maggie Mitchell, in *Maggie the Midget* appeared at Music Hall Monday night to one of the largest houses of the season. Ullie Akerstrom opened her second week at Odd Fellows' Hall with *East Lynne*. Fair house.

DETROIT, Oct. 28.—At the Detroit, Rose Coghlan, in *Our Joan*, drew a fair house and was well received. Her support is excellent. Fantasma, at White's, opened to big business, many being turned away notwithstanding the raise in prices. It will have a big run all the week.

ROCHESTER, Oct. 28.—Michael Strofford was presented at the Grand on Monday night to a large house. The spectacular effects are fine. Katherine Rogers is doing nicely at the Academy with *Claire* and the *Forgemaster*. The supporting company is praiseworthy.

PROVIDENCE, Oct. 28.—Si Perkins, at Low's, opened for the week to good business. It is a mess of trash, and for that reason will certainly draw Providence audiences. Effie Ellsler, at the Providence, opened for three nights and matinee before a very small house, notwithstanding the extra advertising. The *Comique* is out with the best bill so far this season, and opened before a full house.

HARTFORD, Ct., Oct. 27.—Rosina Vokes, supported by her excellent London Comedy company, presented *A Debt of Honor*, *My Milline's Bill* and *The Tinted Venus* to a select audience. At Allyn Hall, Austin's Australian Novelty company opened for week to the largest audience ever gathered in this house. It is estimated that over 500 were turned away.

BUFFALO, Oct. 5.—Monday night's openings were generally flattering. At the Court Street Theatre *A Rag Baby*, with John T. Craven as Old Sport, drew a large house. M. B. Curtis, in *Sam'l of Posen*, kept a good-sized audience very happy at the Academy of Music. The Adelphi was not as crowded as usual, there being a few vacant seats. Variety bill Wellesley-Sterling combination in *The Danites* is drawing well at the Museum.

DAYTON, O., Oct. 26.—Fred. Warde appeared at Weidner's last night as Iago, in *Othello*, to one of the largest audiences of the season. He was well received and gave a faultless impersonation of the part. Henry Aveling, as Othello, shared the honors.

TRENTON, N. J., Oct. 27.—Last night Aimee and her company gave a splendid performance of *Mam'zelle* to a fair but appreciative audience. Increased prices lessened the patronage.

LOUISVILLE, Oct. 28.—The *Wages of Sin* had only a fair opening house at Macauley's, Collars and Cuffs, at the Museum, and straight variety attract more than ordinarily good Monday night patronage. On account of the big jump from the last stand, *Fargo*, Dak., John A Stevens did not open in Unknown until Tuesday night. Although late in getting about it, the city is extensively billed.

BOSTON, Oct. 27.—Globe Theatre crowded last night to see *Henry Chanfrau's Kit*. On Friday night Kit's five-thousandth performance occurs.

A. R. WATERMAN.

JACKSON, Mich., Oct. 26.—At Assembly Hall Louise Pomeroy and company opened a four nights' engagement in *As You Like It* to a large audience.

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